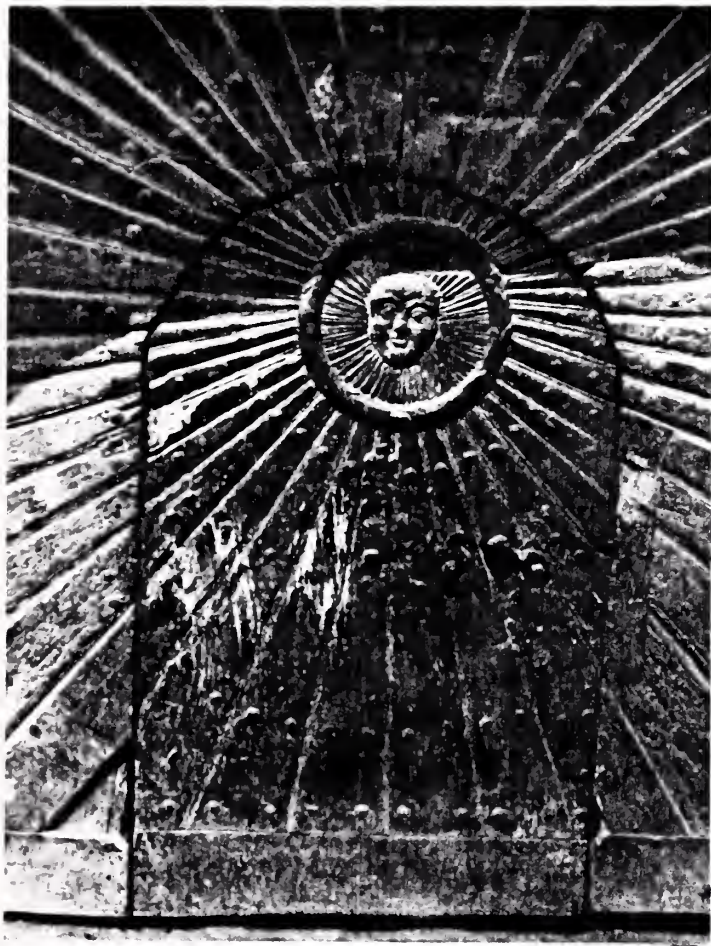



STOREFRONT Catalogue

\$ 3.00



DAN COMA

DRAWINGS AND PROJECTS

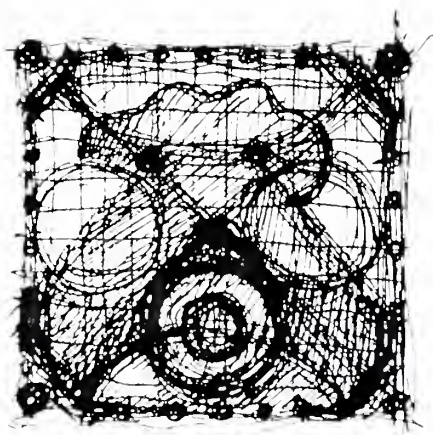
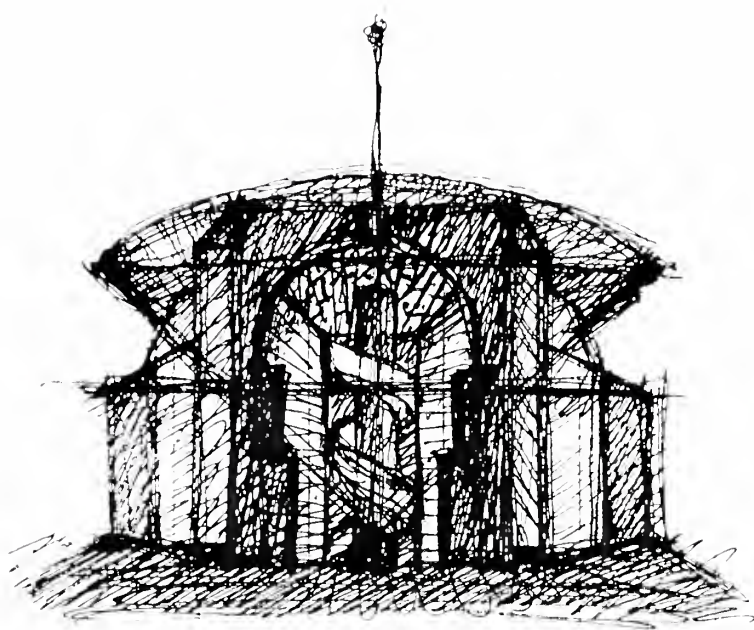


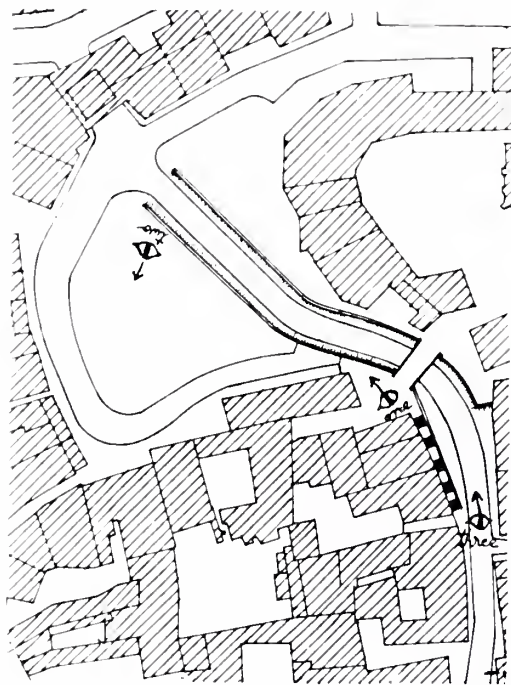
Digitized by the Internet Archive
in 2017 with funding from
Storefront for Art and Architecture

<https://archive.org/details/dancomadrawingsp01danc>

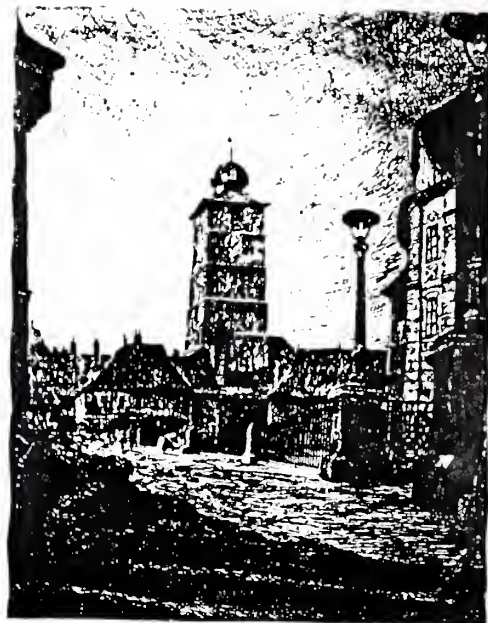
A R C H I T E C T U R E
and
C O N S C I O U S N E S S

MAY 19 — JUNE 10





Existing



one



Peter Bruegel "The Land of the Idle"

In my hometown
Kinds of culture
"The General
and
"The

"The General Public's" attitude towards culture is, most frequently, a passive one.

They seldom enter their town's museum, because it is seldom in their daily existence, in their permanent fight for a living, that they can find some spare time for such matters.

Whenever they receive cultural messages, they are puzzled by the informational avalanche who assaults them in ever larger quantities, without their being able to subject it to a selection of the genuine values.

For the sake of "The General Public" we should move the museum down into the street, culture should be displayed on stands, beside bread, sugar and wine, and the cultural goods thus offered, should be conscientiously filtered by generous connoisseurs.





↑ two



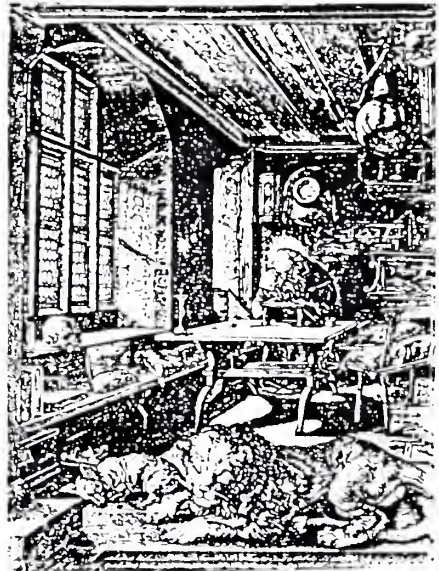
↑ three

we are two distinct
consumers:
of Public
Artist

"The Artist's" attitude towards culture is active, quite often whimsical, subjective, but always fertile. He frantically searches, selects, creates. To him culture is an essential food, which he assimilates according to personal criteria.

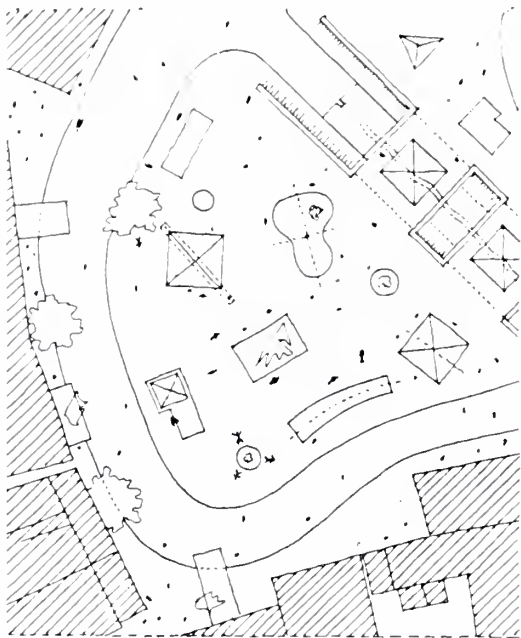
His contact with the museum is a freely chosen adventure, a self-conscious-wandering through the labyrinth of values. His way is the way of He Who Thinks By Himself.

That is why, his dialogue with culture frequently acquires a highly polemical character. In the solitary of the great cultural stores, "The Artist", like Albrecht Dürer's "St. Jeremy", begets new values. He drives the cultural sap of the past towards the ever changing leaves of the cultural tree.

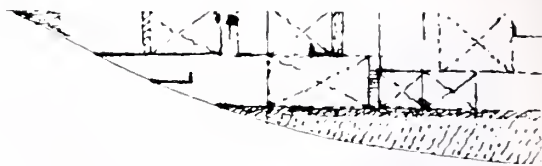


Albrecht Dürer "St. Jeremy"





The cultural market

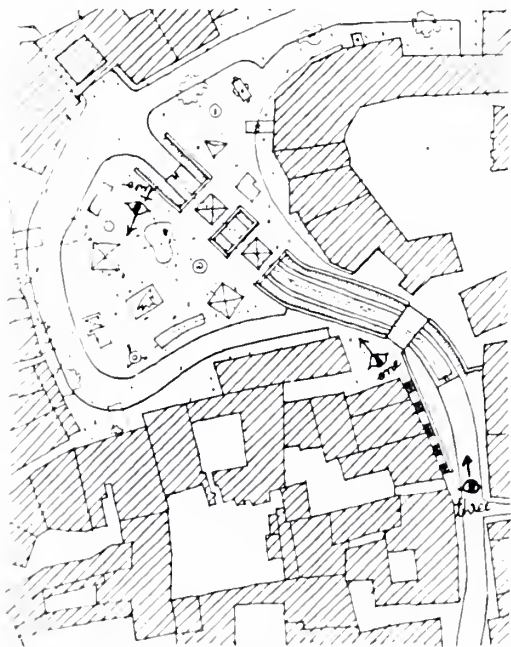


It is for "The General Public" that our museum proposes a market, where they might idly consume, as in Peter Bruegel's "Land of the Idle", the cultural goods offered freely, on rich stands, beside bread, sugar and wine. These stands might be, in technical terms, platforms, elevators, a.s.o., bringing out, from the huge underground stores, already gleaned items of culture.

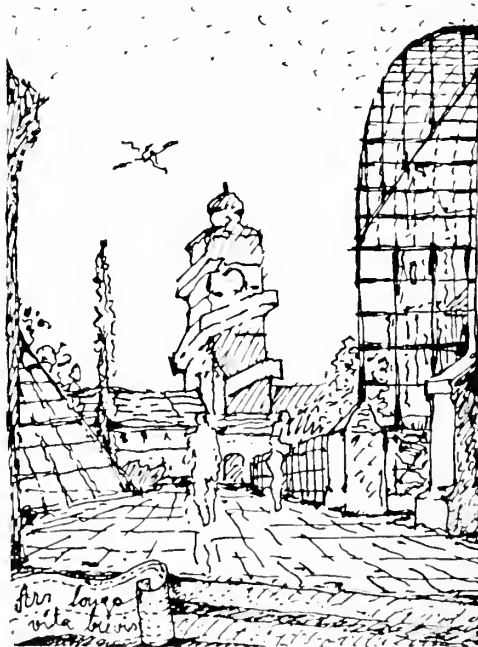
This cultural market can be set up in the old market of my native town, a most significant place, endowed with a powerful personality, as shown by Hans Hermann's engravings.

Ample cultural festivals, displayed to the sight of the passers-by will be organized periodically, with the whole population of the town joining in.

with close ce
in the museum!
two discrete types of
by a subtle aesthetic

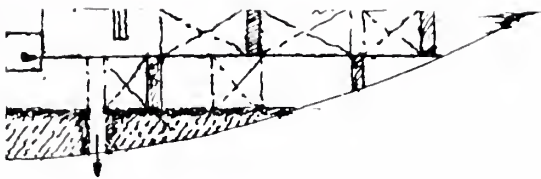


Proposal



After longer
with them

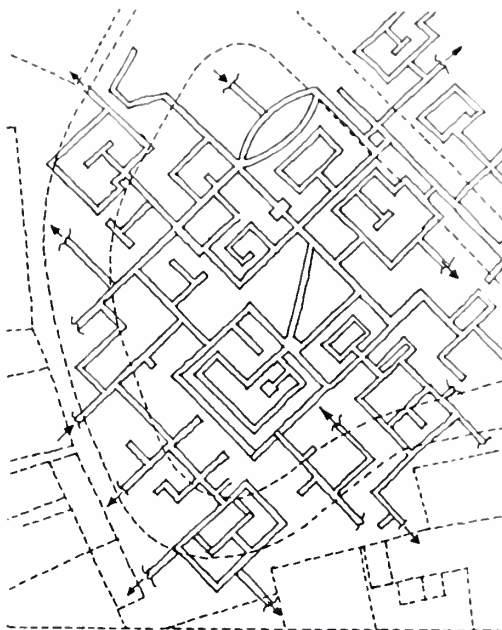




As to "The Artist", the museum proposes an inciting labyrinthine journey, along a path only 80 cm broad (in order to render the solitary walk unavoidable), among the huge stores of culture, carefully piled up in the course of time.

It is a hard way, requiring a lot of effort and perseverance. It follows an underground itinerary, branching out in tentacles determined by time's imperatives, leading to ever newer cultural deposits.

This path, which I would like to call "The Path of The Artist", replaces, within the frame of my proposal, the slopy road, designed for vehicles, which crosses the square nowadays. It thus becomes, in a peculiar, symbolical way, the spiritual axis of the town, welcoming anyone who would rather be a solitary explorer, than a tourist led by the hand in the realm of culture.



The path of the artist

*dependence
there are
I am proposing
space connected, however
it relationship*



↑ two



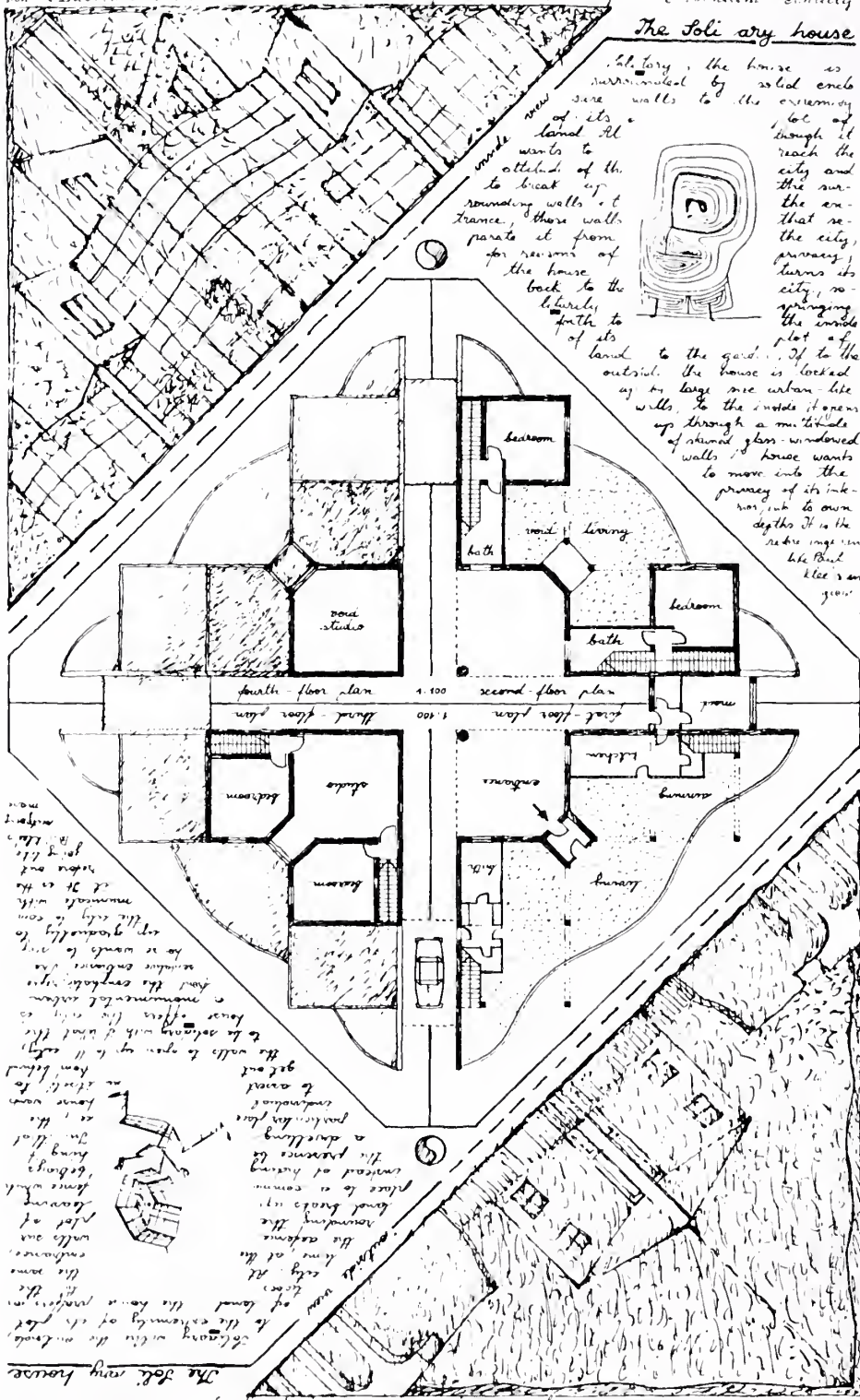
↑ three

An exhibition house in the grounds of a Museum

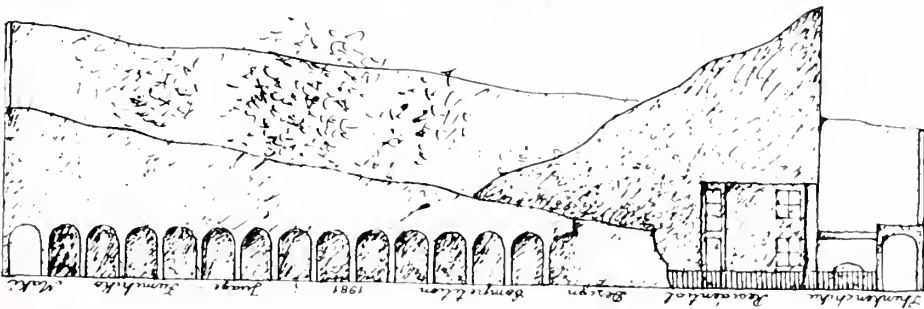
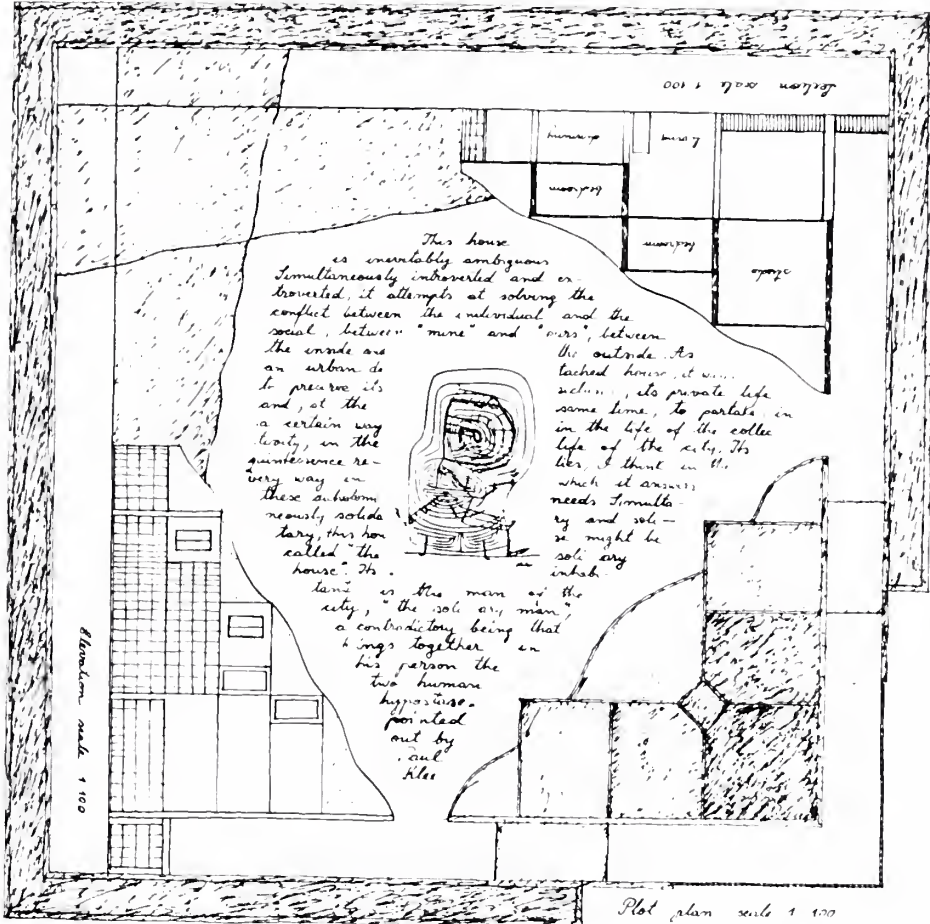
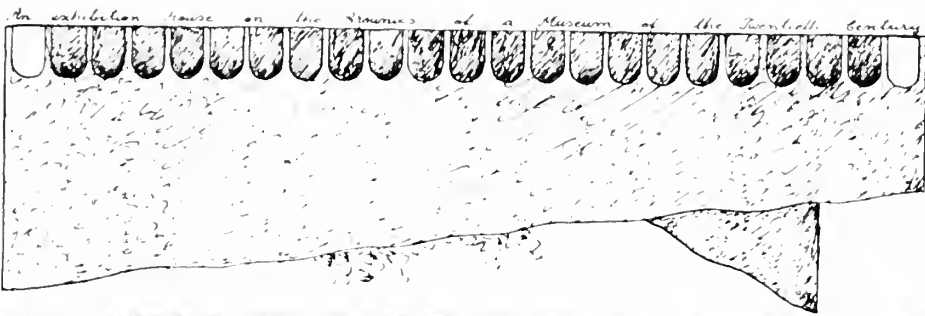
The Solitary house

new wire
of its
land. All
wants to
attach of the
to break up
remaining walls & t
france, these walls
parade it from
for reasons of
the house
back to the
library
path to
of its

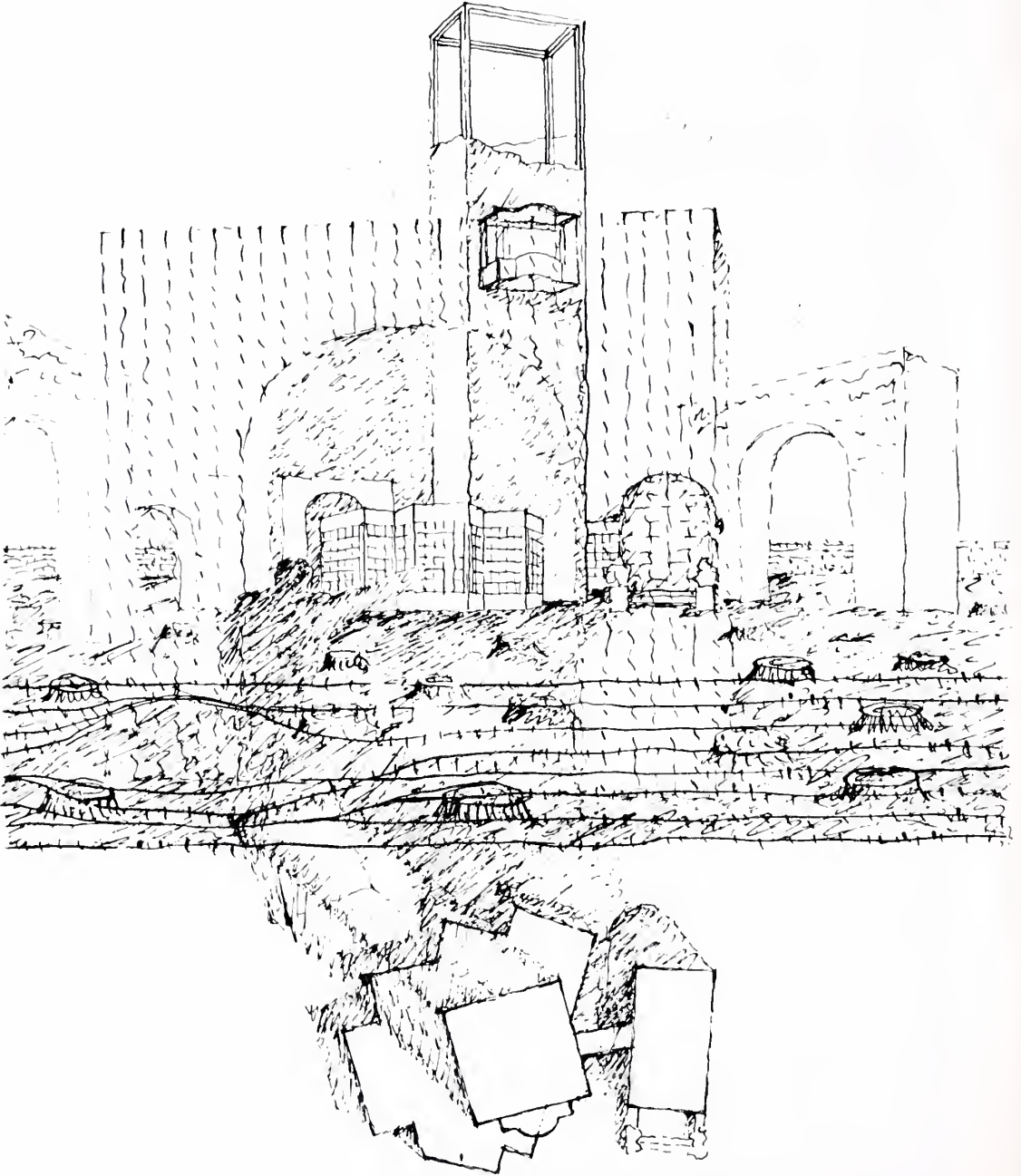
land to the garden. If the house is locked outside, large windows like wills to the inside it comes up through a multitude of mirrored glass windowed walls. House wants to move into the privacy of its interior, but to own depths it is the active image in life. But blue is an given.



The 20th my house



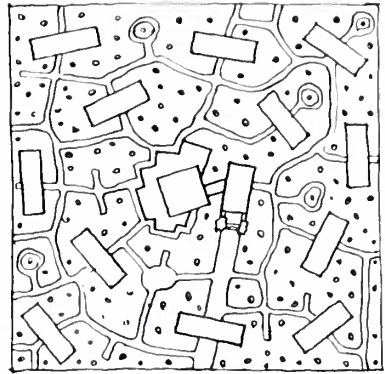
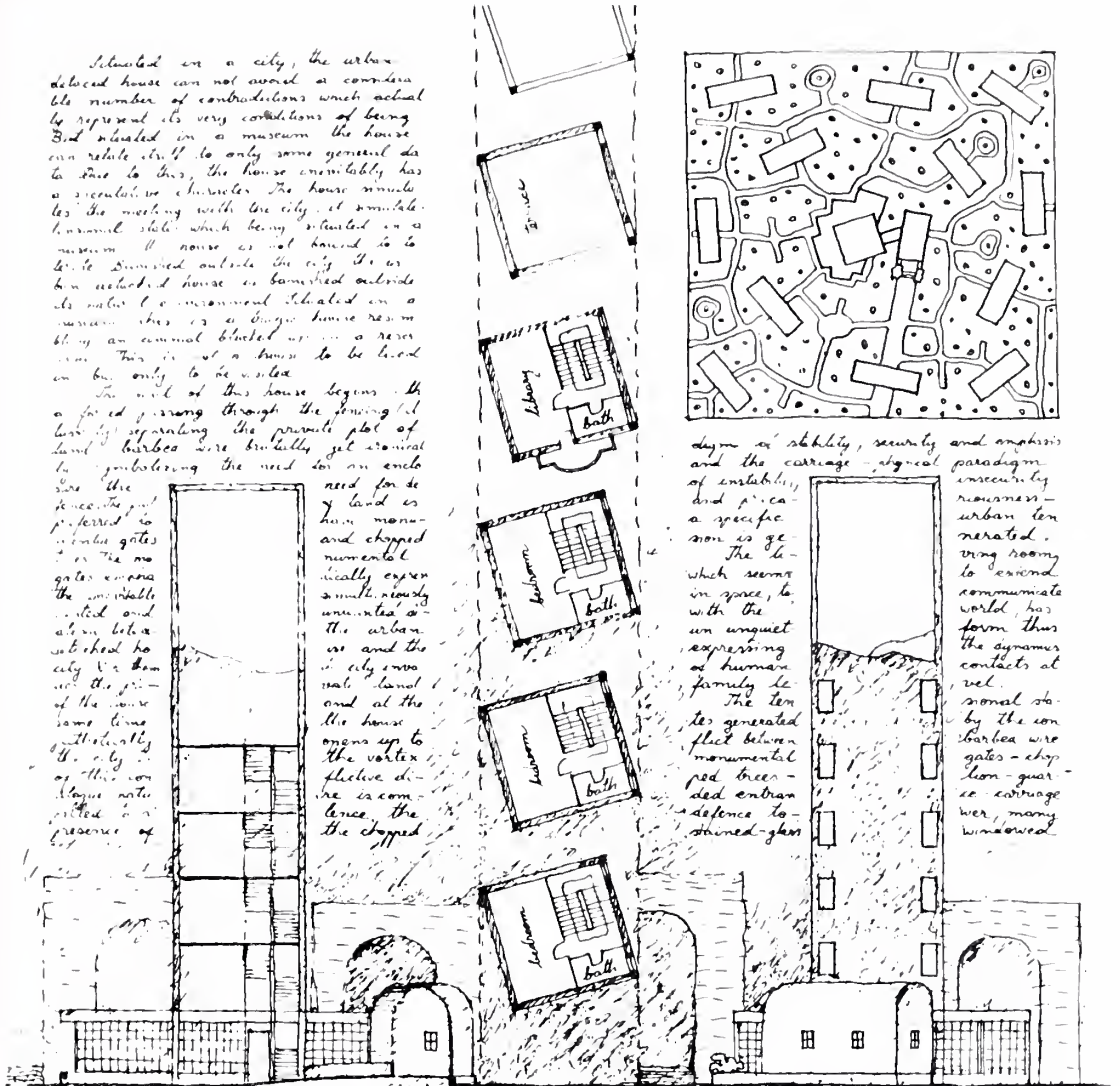
In the field of construction



not a machine for living, but a machine for thinking

Isolated in a city, the urban detached house can not avoid a considerable number of contradictions which actuality represent its very contradictions of being. But isolated in a museum the house can relate itself to only some general data due to this, the house inevitably has a speculative character. The house imitates the meeting with the city, it imitates human stability which being situated in a museum the house is not bound to be built. Summed outside the city, it is an isolated house is furnished outside its natural environment situated in a museum this is a large house resembling an animal blocked up in a reserve. This is not a house to be lived in but only to be visited.

In the wall of this house begins the a forced passing through the lowering of land by separating the private plot of land barbed wire brutally get around to symbolizing the need for an enclosure. The fence the gate preferred to urban gates is the no gates among the inevitable and along below the city is the same time some time the city is of this on the house nature of the presence of

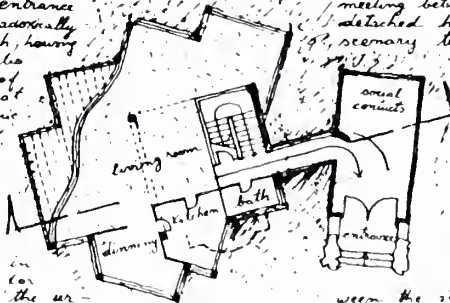


degree of stability, security and analysis and the carriage - signed paradigm of instability, and a specific room is generated. The which seems in space, to with the unquiet expressing of human family life. The tenor generated flight between monumental red brick entrance defence to stained glass

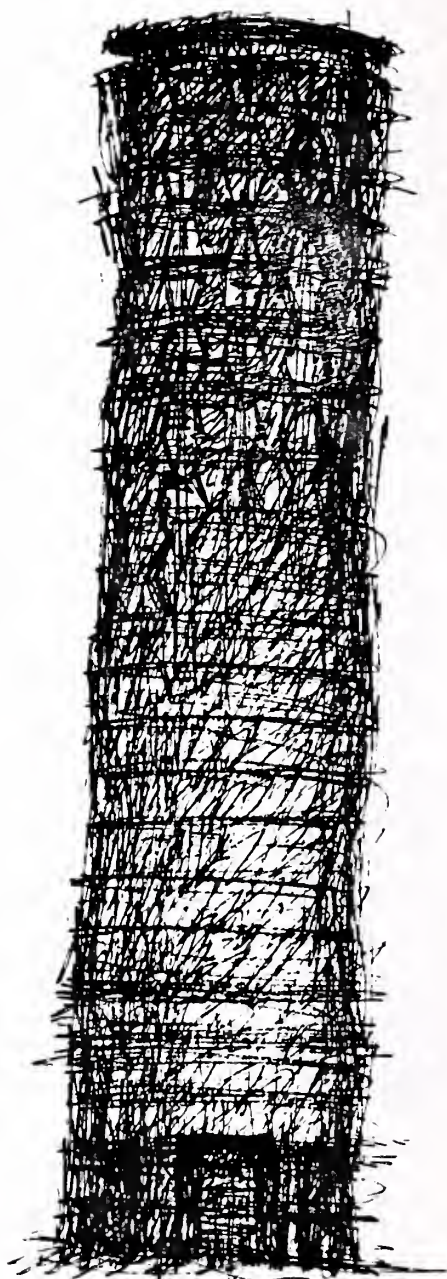
been symbolically representing this idea. The access into the house is being done through a monumental entrance guarded by two lions, then, paradoxically through a narrow carriage which, having the function of receiving, symbolizes the alibi character of the house being an ironic symbol of human mobility.

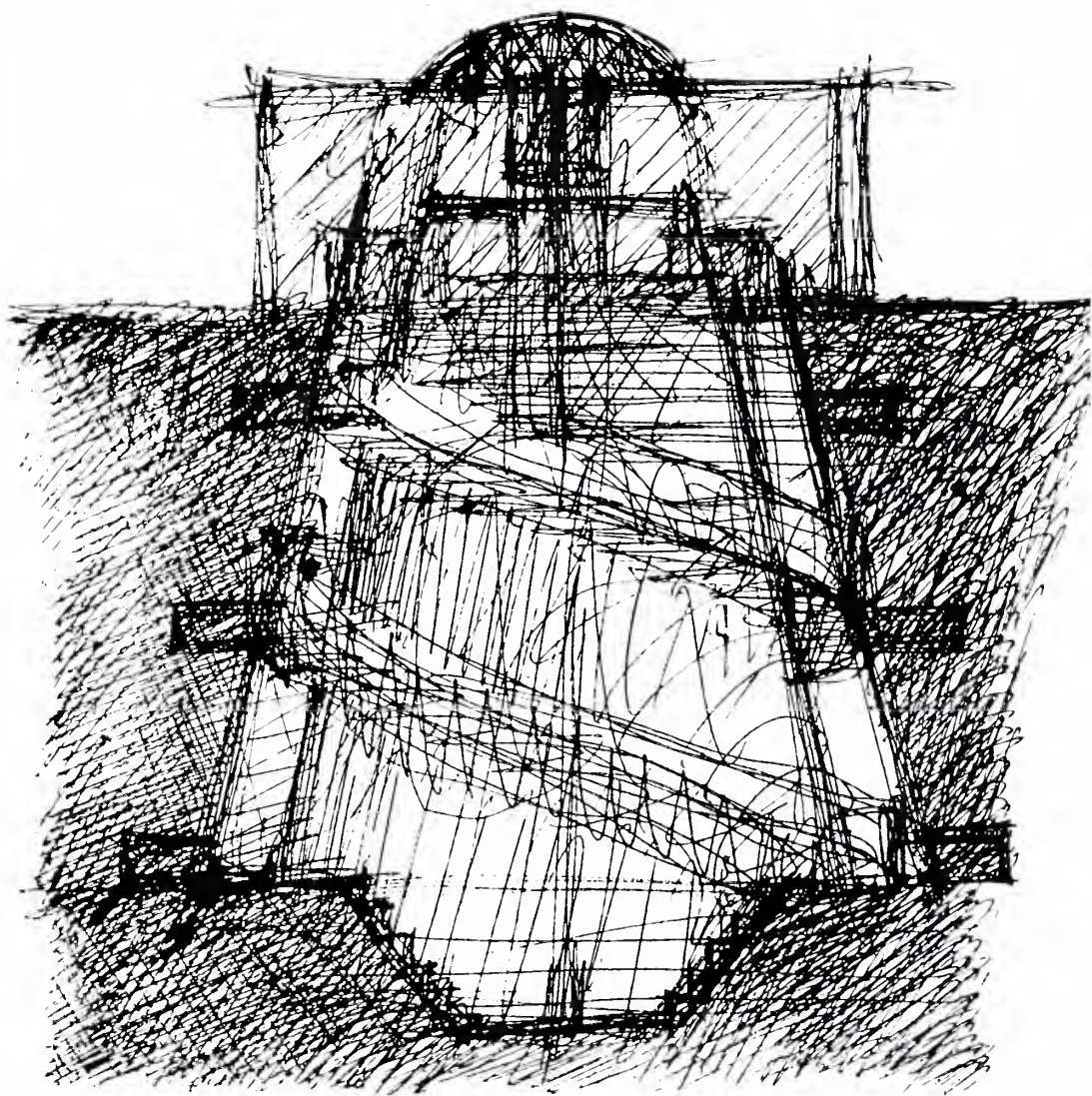
The carriage is connected through a foot bridge to a tower where the individual rooms are situated. The tower is higher than the sum of the height of its rooms, this overbidding may be justified in the need for representation, for emphasis, for the lack of which the urban detached house implies.

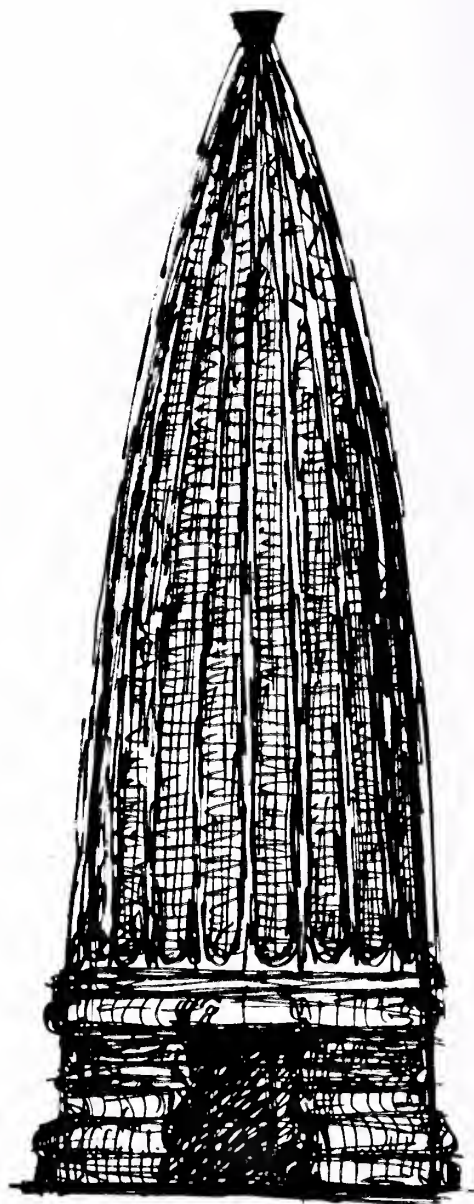
Between the lower physical person

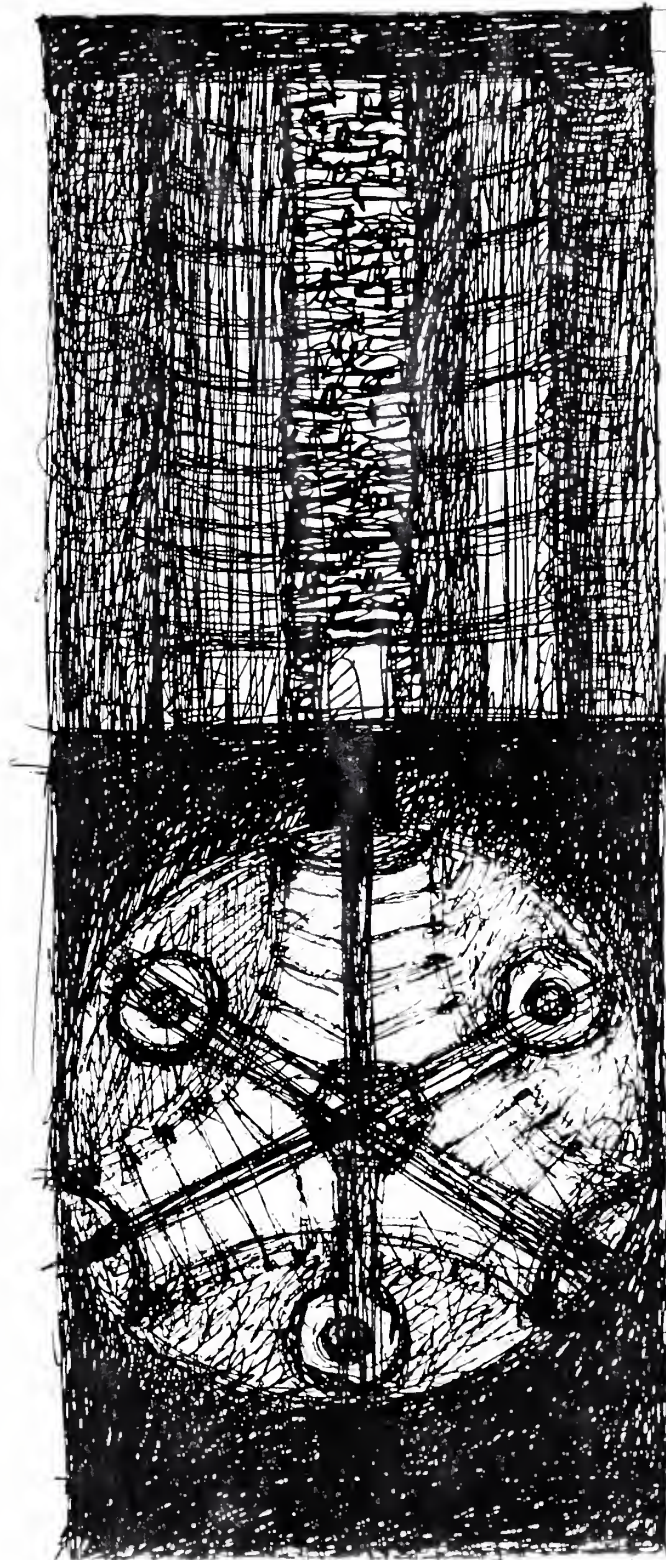


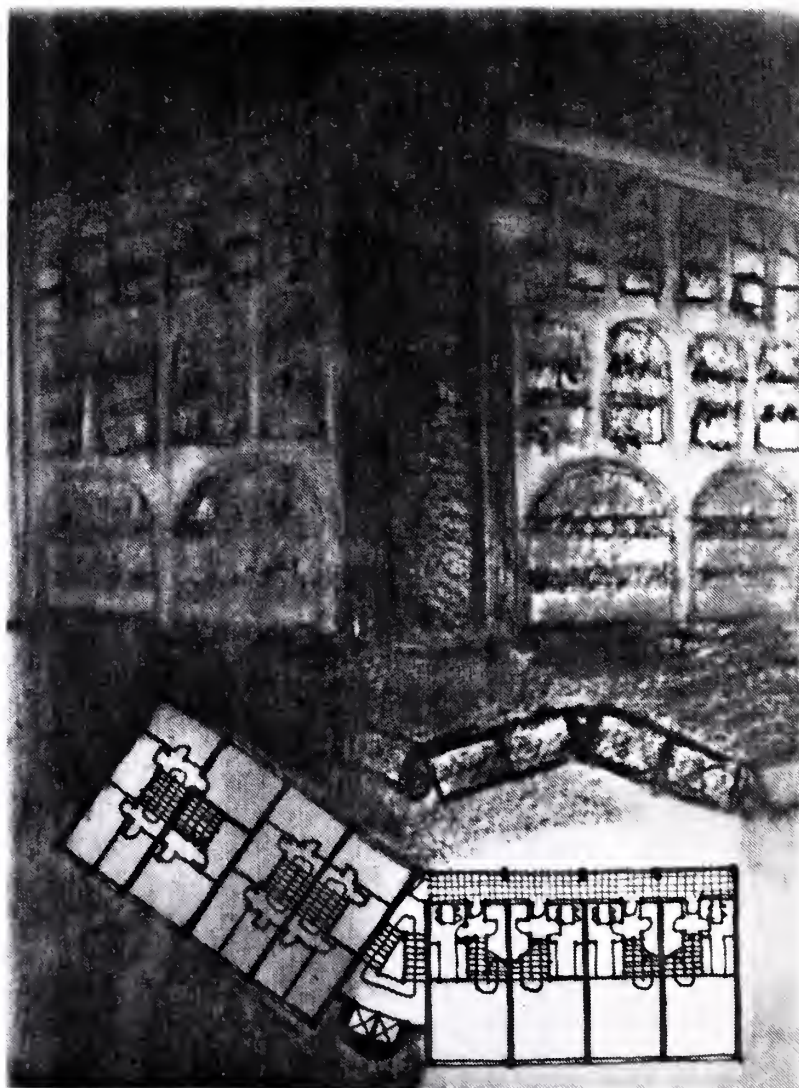
living room - try to illustrate part of the contradictions inevitably aroused by the meeting between the city and the urban detached house. It is an aggressive, necessary, provocative of thought. It is a pathological outcry for help of a rare enlightening animal. That is why this scenery has an agonizing character from this point of view we could speak of an attempt to reach a reference source will a minor sign expressing the contradictions between the individual and the social, between the stable and the unstable, the left and the right, the exterior and the interior, nature and city.

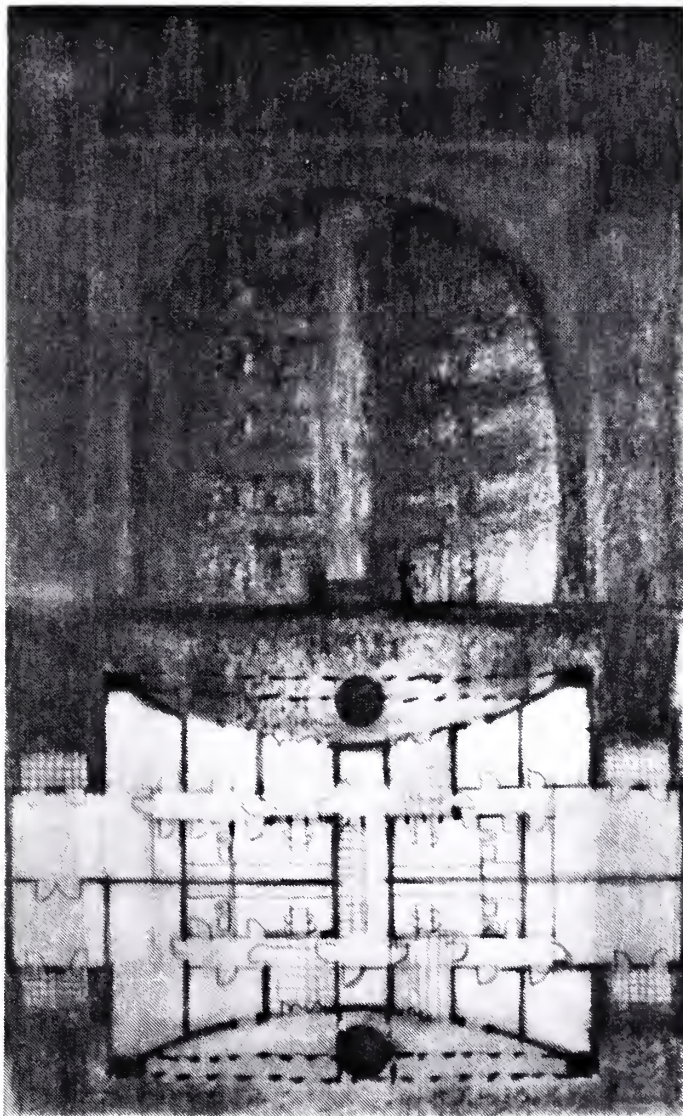






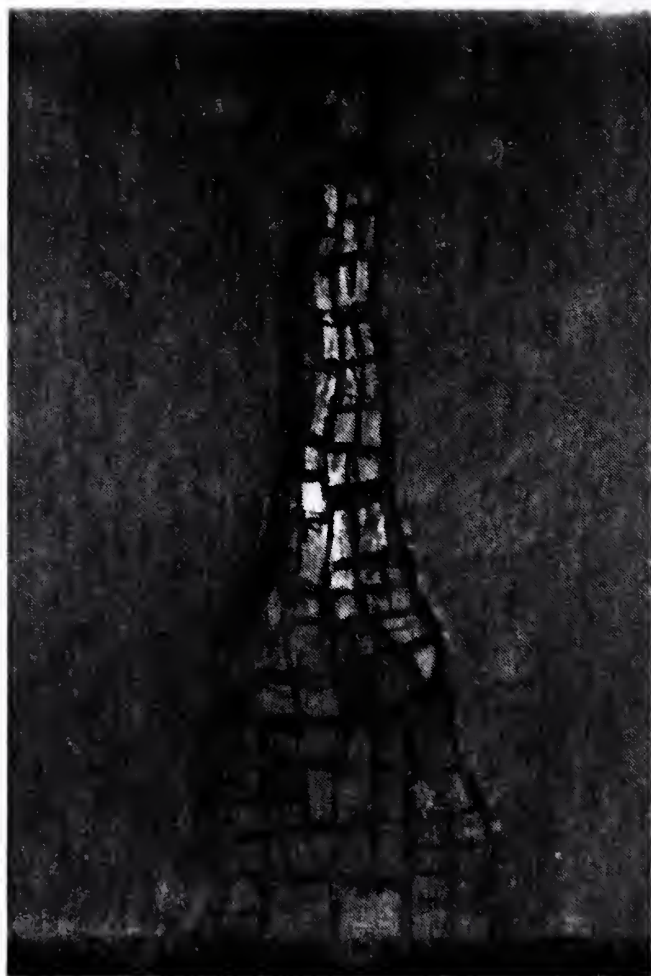


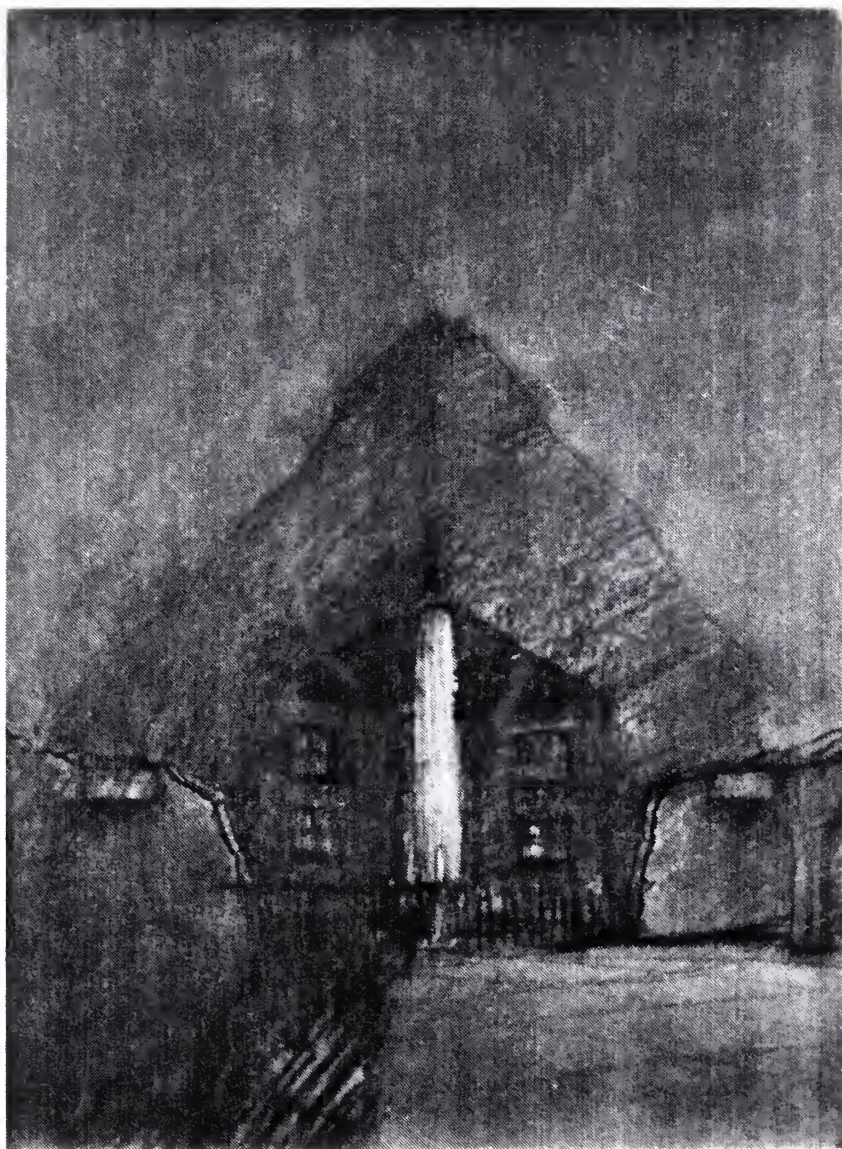














WED-SUN: 11-7 RECEPTION: MAY 19, 5-8 51 PRINCE, NYC 431-5795
STOREFRONT FOR ART AND ARCHITECTURE